/294 cont./ In contrast, on ceremonial
292 days the men make and wear special bands in which the end is
531 cut off, painted, and embellished with appliqué of down or
614 feathers, in such a way as to form a kind of small, rigid banner distinctive of the owner's clan (Pl. VII, D /see p. 45/). We have reproduced 18 specimens in Fig. 20 /see p. 35/:

A. without a mark
B. unidentified
C. Čiba Čera
D. unidentified
E. Kõge Čera
F. Paiwe kujagoreõ
G. Bãdejeba bo'pokẹjwo
H. Paiwe čoreõ
I. (Bokodori) or (Ẹwãguddu) Baiaddadaᵘᵉ
J. Ãróre čẹbegeᵘᵉõ
K. Ãróre
L. Ki
M. Ẹwãguddu čãbõgeᵘᵉõ
N. Bakoro
O. Bóro Čera
P. Ąpibore
Q. Ẹwãguddu
R. unidentified

• [386] /295/ They are painted in red and black (urucũ seeds crushed in fish fat, and resin, kid'doguru), with appliqué of white down.

Specimen L represents one of the eponyms of the Ki clan, the puma.

G perhaps evokes the form of the crocodile, the eponym of the Bãdejebage.

182 There are hardly any objects which do not thus express, each in its own way, the owner's social position. This is the case with
301 the labial pendant, three types of which exist: the rigid pendant,
614 needle-shaped, made of bone, hardened resin, and—since the
[439] natives are able to procure old cartridges—beaten copper, seems the privilege of a single clan (1); another make, of wood covered

1. All the copper specimens that we got belonged to various parts of the Paiwe clan.

with feathers, a plait, or shell fragments, and terminated at the lower end with a bunch of feathers, indicates the clan by the color or nature of the ornamentation; finally, a last type is constituted by a string of small fragments of mother-of-pearl or

2:Lowie E-4 (no date) 1946 SP8 Bororo SP8

or a black equivalent during menstruation; it is attached either to a girdle or to a tight-fitting bark corset.

Except for the exclusively masculine feather head ornaments, labrets, and nose ornaments (pls. 90, *top;* 94), the sexes use the same type of decoration. It is customary for men to manufacture necklaces and ear ornaments as a wedding gift for their brides.

Urucú provides red body paint and wards off insects, but on the São Lourenço River, it is used in moderation. The *Bororo* spread viscous rosin over their bodies, to which they then stick bird feathers, thus sometimes covering all of their arms. This is largely a curative measure against sores rather than a purely decorative device.

The men employ head ornaments to a considerable extent (pls. 92, *left;* 93). There are semicircular fans of arara feathers worn above the forehead; small fans of flexible feathers tied to the forehead so as partly to obscure the vision; and still other arrangements.

Koslowsky (1895 b) ascribes to all his *Western Bororo* the practice of wearing amulets composed of the tooth of a wild canid or a feline species.

TRANSPORTATION

Canoes were quite unknown in the west and in the São Lourenço River region, though on the Vermelho River they occur in recent times. Both sexes are adept at swimming. Men swam across rivers, holding aloft their bows, to which the arrows were tied horizontally, and simultaneously carried their game on their chests, fastened below their arms. Women swam with their burden-baskets full of nuts and roots, tying these receptacles in fours to wooden sticks and guiding them by ropes. On land they carried the baskets on their backs by a bast sling that merged into a tumpline in front.

MANUFACTURES

The men work mainly in their club house.

Spinning and plaiting.—In the family home, men merely pluck from the women's heads the hair subsequently to be made into cordage, and plait cotton bands for feminine arm, wrist, and ankle decorations. They spin both cotton and human hair on a shaft with a shell or clay disk 1½ to 2 inches (3.8 to 5 cm.) in diameter for a whorl. Holding the flock of cotton or several hairs with the left hand attached to the uppermost quarter of the spindle, i. e., the part above the whorl, they roll the longer section of the shaft on the right thigh. The thread thus formed above the whorl is ultimately wrapped around the long section of the shaft. Palm fiber is twisted on the thigh by hand. Often the big toe helps in making thread. Hair threads are plaited into cords worn round the hair of the head or body, but also into wrist-guards. True weaving does not occur (fig. 51, *a*, *b*).

8:Kenfk C-5 (ca. 1954) 1963
SP8 Bororo SP8

1

on the São Lourenço River, and to photograph the events that followed a death that had just occurred there. This story gives only the highlights of these events—a complete report would require an entire monograph. 114

When a Bororo is gravely ill, without hope of recovery, his friends and relatives decorate him with feather ornaments and anoint his body with urucú, a brilliant red paint made from 763 [301] [302] [386]

[p. 40-C]

6:Kozfk C-5 (ca. 1954) 1963
SP8 Borono SP8

the oily seeds of a shrub. As death nears, the assemblage begins to chant softly. Then, one by one they approach the dying person and pay him their last respects by briefly placing a hand on his forehead. 763 [386] [533]

As soon as breathing has stopped, the body is quickly covered with a sleeping mat, for the corpse must not be seen again by the women or chil- 764

[p. 40-D]

/473 cont./

291 like to say that for this or for some other reason they bind their waists with a piece of tree bark ten inches wide, and, to be sure, so tightly that the skin at stomach height and over the abdomen and hips forms a bulge, which tends to disfigure them; but to go back to the strange custom, I must add that from this belt two strands (filamentos) two to three inches wide hang down in front and back." According to Waehneldt, the women wear a piece of tapir skin, one and a half spans wide, tied around their waists; "coming out from it is a bast band half a span wide, which covers their genitals." Rohde writes: "The women likewise go naked, the sole article of clothing is a narrow strip of cactus bark which conceals only the smallest part of the sexual organs."

With regard to our Bororó women, I have said on page 186 [287] [841] that they wore on a hip cord a gray bast band three to four fingers wide, and during the menses a similar black one, that in place of the hip cord they also used a piece of hard bark over which the /474/ T-band extended down in front and up in back, both of which were additionally secured by a string or bast wrapping. Younger women seemed to prefer the "corset" to the hip cord; the abdomen was tightly encased in the rigid bark armor.

291 The gray bast came from the jangadeira tree (jangada = raft), 287 whose light wood is used for the construction of rafts; it is also 824 called embira branca and its botanical name (from the family of Tiliaceae) is Apeiba cymbalaria. The black bark-belt came from the jiquitiba or pot-tree, Lecythis, a beautiful ornament of the primeval forest with a huge crown. A thick piece of bark was hewed off medium-sized trunks and laid in water for a week. Then a very fine, soft bast could be peeled off on the inside, [386] which furnished the hygienic bands. It was dyed black in rotten mire (tyjuca of the Tupí). The coarser hard outer layers provided the material for the belts, which had a width up to 28 centimeters. Often even children three to four years old wore the belt and looked very droll in it.

291 From what we have seen, the bark belt might be regarded merely as a substitute for the hip cord, whose firm embrace was perhaps agreeable, as long as the fashion did not become

/476 cont./
759 has already lost some of its initial beauty and feathering; a cross-
237 strip glued with pure white feathers extends from ear to ear, like
301 a huge moustache. The hair is smeared with urucú, and the front
[302] edge has red arara feathers thickly glued to it; red-smeared tufts
stand out on both sides. The upper part of the head, around the
tonsure, is adorned with a small red crown of arara feathers, and
scattered around it, a handful of small feathers is only loosely
pasted on. In the case of women who were ill we not infrequently
saw small areas with feathers pasted on them; Maria appeared one
day, complaining of fever, and was being more energetically
treated with this remedy, for she had it applied to hair, face,
[302] and chest. The wife of a hunter who was returning after a long
absence had had her face and hair painted like the ranchão girls
for the welcome, and the skin of her upper body transformed
765 into a feather jacket open at the front. The skull of the skeleton-
ized deceased has feathers pasted on it, similar to the ornamenta-
tion of the Bororó on Plate 27, before the final burial, whereas
the rest of the /477/ bones are smeared with urucú oil. I am
unable to say whether in this adornment the desperate unlikely
hope of a favorable medical result was a contributing factor.
302 The daily daubing with oily soot and urucú, as on the Schingú
531 /Xingu/, did not occur. Also, the dyestuffs are not used for any
237 implement other than the whizzer sticks; instead of them, one
saw feathers on bodies as well as on implements everywhere on
136 the S. Lourenço. Also missing, however, was the plague of
mosquitoes and biting flies; the only insects we saw or heard
in the colony were the countless crickets rustling in the maize
302 supply. The urucú, of which there was only very little, was
[237] mixed with fish oil. They used it only in the most sparing
[386] amounts, just as the painting with black on the gum-frame and
the blackening of the face and body with soot when one set out
against the Kayapó were limited. The ranchão girl was painted
with urucú for the night; she sat on a red coverlet, and beside her
lay a shell with fish oil and a piece of urucú paste. The hair
was thickly smeared, the upper body was also given a daubing,
but the chief thing, on which a great deal of time was spent,